



Cleveland Art

November 2005 The Cleveland Museum of Art Members Magazine

From Susan Stevens Jaros

Past, present, and future—generous supporters have provided this museum the means to excellence.

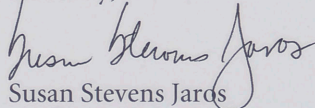
Dear Members,

On the first of October, we marked the start of the latest thrilling adventure in the life of the Cleveland Museum of Art. This visionary project to transform the museum experience will ensure that our world-class works of art are preserved and presented in such a way that their beauty and power most enrich our community—from the local schoolkid or the couple stopping by after work to the artist or international scholar traveling here to see a great masterwork at first hand. A great museum will be even greater.

That attitude has inspired our growth right from the start. The doors first opened in 1916 thanks to the four bequests of Kelly, Hurlbut, Wade, and Huntington. Forty years later, Leonard C. Hanna Jr. gave \$38 million, enabling the CMA to go from being a fine museum to one of the world's best. Today it would be impossible to build a collection even approaching this caliber for the simple reason that many of the greatest works of art that exist now reside in museums. Clevelanders have grown up with this treasure always available to them, free of charge. And now it is our generation's turn to make it even better.

Beginning on page 8 of this issue, we list those people whose steady annual operating support enables the museum to serve its community. As our vision takes form over the next few years, we are grateful for the commitment of so many Clevelanders whose collective and diverse efforts have made this institution great and will make it greater. Thank you.

Sincerely,



Susan Stevens Jaros

Deputy Director of Development and External Affairs

On October 1, community leaders gathered on the south terrace to lay symbolic foundation stones.



What to Expect at the CMA This Month

● Parking

The CMA surface lot and garage are closed for construction. The north entrance will remain open for passenger drop off and pick up. Ample parking is available throughout University Circle. The closest facility is at the Cleveland Botanical Gardens. Cleveland Botanical Gardens garage hours: 7:00 am–11:00 pm every day; \$2/hour, max. \$8. Flat rate of \$3 after 5 pm. 216-721-1600

● Accessibility

While the museum is open, it will remain fully accessible to disabled visitors. Restrooms can be found near the Ingalls Library and special exhibitions can be accessed by elevator, in addition to stairs.

● Café Hours

Tuesday, Thursday, Saturday, and Sunday 10:00 to 2:30
Wednesday and Friday 10:00 to 7:30

● Museum Store Hours

Open during museum hours

● Current Exhibition

The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World, through January 8

● January–June 2006: Museum Closed, Offsite Programs Continue

While the north lobby is renovated, there will be no exhibitions at the museum and the store and café will close. Events and programs around town will continue throughout.

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Blessings

The community gathers to mark an auspicious new beginning.

Left to right: Rabbi Eric Bram of Suburban Temple-Kol Ami, Imam Ramez Islambouli of Uqbah Mosque Foundation, Reverend Dr. Otis Moss of Olivet Institutional Baptist Church, Reverend David A. Novak of Holy Trinity Church, Mr. Venkatachalapati Samuvrala of Shiva-Vishnu Temple, and the Venerable Lobsang Tendar of Namgyal Monastery in Tibet.



Board chairman Michael Horvitz (left) chats with architect Rafael Viñoly and Cleveland mayor Jane Campbell before the ceremony.

By noon on Saturday, October 1, an eclectic crowd had gathered on the south terrace for the “official” kickoff of the museum’s transformation project. Board president James Bartlett and chairman Michael Horvitz were there, with other members of the board of trustees, most of the senior staff, and consulting director Katharine Lee Reid. Project architect Rafael Viñoly visited with Cleveland mayor Jane Campbell, councilwoman Sabra Pierce Scott, other government and community representatives, and members of the media. Gathered near the podium were the members of the Greater Cleveland Choral Chapter gospel choir and leaders of half a dozen religious institutions.

With a crystalline blue sky, warm sunshine, and a light breeze, Constable couldn’t have conjured a more idyllic early fall scene than the Fine Arts Garden on that day. Board president James Bartlett opened the ceremony. “We might all wonder who could have ordered up such a beautiful day,” he began, glancing to his right where the religious leaders were seated on the stage. “I think we have our answer.” Bartlett cited Jephtha Wade, who in the 1890s donated the land to build the museum: “Jephtha Wade said we were founding a museum for the benefit of all the people forever. And today this again is what we envision for the future: an exciting venue for all sorts of programs and events, for the benefit of all the people forever.”

Katharine Lee Reid picked up from there, recounting the process by which the museum had refined its vision for the expansion—the search for an architect, the five public forums, the decision to undertake what she called “the most ambitious project I have ever seen—renovation, replacement, and expansion” all at once. She noted that the night before she had attended the grand

opening of the Nasher Museum of Art in North Carolina, another Viñoly project. “This was an enlightening juxtaposition—from a beautiful finished building to a hole in the ground—it reminds one that these things really do get finished!”

Viñoly described the construction process as “not a team sport, but a contact sport. Construction is not the work of one team, but of the individual talents of many people in collaboration. The results can be sublime. You’ve got one of the great art collections in the world . . . in one of the most spectacular pieces of landscape architecture in this country. Five or six years is a long time, but you’ll be surprised how quickly it’s all done.”


Mayor Campbell spoke of the project in terms of its regional economic impact as well as personal significance. “University Circle represents the critical development point for the future of Cleveland. The best band in the land is here. The best art museum. The best medical facilities—this is the place where art, culture, and technology come together. That’s why this project is much more than a new building. It’s a demonstration of a deep commitment to this museum and to this city.

“My daughter is a junior in high school,” she continued. “She has just applied and been accepted to become a Museum Ambassador. There is nothing more important that we can do than to build something that our children can make their own, that will help them feel connected to our city.”

Each of the six religious leaders then took a few minutes to offer a blessing. “When we see a thing of beauty,” said Rabbi Bram, “we are taught to bless it.” Imam Islambouli counseled, “Let us embrace the promise held out to us in our working, as well as in our dreaming.” Reverend Moss noted the museum’s role as “a place where all traditions and cultures find common ground and mutual respect. This is a cathedral of excellence and it is every generation’s job to help complete it.” Reverend Novak’s blessing affirmed each person’s role in seeing and appreciating beauty. In a soft tenor voice, Mr. Samuvrala sang a Hindu blessing traditional for such occasions. Last of all, Lobsang Tendar performed a Buddhist “Removal of Obstacles” chant, his deep voice mesmerizing the audience.

The symbolic laying of stones followed, as each of the leaders placed a small marble block in a sand-filled platform. Then a group of local children ascended the south steps and opened the doors to the original building, its interior empty in preparation for restoration. The assembled crowds walked up the steps and entered the building. From that moment until 4:00 that afternoon, people were free to wander in and walk through to the north entrance—one last look at these beloved spaces until the restoration is complete.

Visitors shared a variety of thoughts about the project. Nine-year-old Maggie Bour was looking forward to the day the galleries would reopen. “The part I’ll miss the most will be the Asian art. But I just like art in general. It’s fun to just go in there and let your imagination go wild.”

To architect Robert Madison, “what is happening is that two strong architectural statements—the classical original building and Breuer’s modern addition—are finally being brought together in a great resolution.” He smiled and paused. “It’s a symphony of glass and steel.” 



An afternoon filled with hands-on art activities attracted families to the Fine Arts Garden.



Riley Lewis, Jason Clark, Jaysen Lewis, Bryan Clark, and Nicholas Witchey push open the South Doors to begin the procession through the building.

The day concluded with a late-night party under the stars in the north lobby and outdoor courtyard.



Reverend Dr. Otis Moss and architect Robert Madison chat after the ceremony.

The Colorful Mr. Hanna

As today's transformation gets under way, we offer an appreciation of one of the museum's great benefactors: Leonard C. Hanna Jr.



Hilaire Germain Edgar Degas's *Frieze of Dancers* (ca. 1895, Gift of the Hanna Fund 1946.83) made its way to Cleveland because of Hanna's expert eye and prowess in the art market. Former director William Milliken recalled: "In 1946 [the renowned art dealer] Paul Rosenberg notified us of an exceptional painting, finally in his hands, which had never been on the world market. He had tantalized us for some four years but the price was astronomical. . . . Mr. Hanna saw it and it was Cleveland's. It was the *Frieze of Dancers* by Degas, four dancers seated in their tutu's adjusting their ballet shoes. It was [and still is] the sublimation of everything Degas meant, of everything that Degas felt in relation to the dance."

Leonard C. Hanna Jr. (1889–1957) made one of the most magnificent single bequests in the museum's history and spearheaded the museum's collection of nineteenth-century and modern art. *The Harem* by Pablo Picasso, *Berthe Morisot* by Édouard Manet, *The Brook* by Paul Cézanne, and *The Red Kerchief: Portrait of Mrs. Monet* by Claude Monet are just a few of the many masterworks that enrich our collection because of the forward-thinking, self-effacing philanthropist and former trustee Mr. Hanna.

Born into the politically connected, civic-minded Hanna dynasty, he was the namesake son of a wealthy magnate of the iron industry and a Southern belle from Kentucky, Coralie Walker Hanna. As a youth, he attended University School in Cleveland and the Hill School in Pottstown, Pennsylvania. He accompanied his mother on trips to the art centers of Europe, early adventures that instilled in him a love of the arts. He went on to Yale University, where he became lifelong friends with fellow classmates Cole Porter and Gerald Murphy. After Yale, Hanna gained experience at his father's company, M. A. Hanna and Company, becoming partner in 1917 and later a director.

Developing valuable business sense, he distinguished himself not only by his strong leadership, but also by his shrewd choices on the stock market. His skillful purchase of stocks in burgeoning companies such as the Computer-Tabulating-Recording Company (which later became known as IBM) and his family's own M. A. Hanna and Company, among others, proved a windfall for the astute businessman and allowed him to impressively weather the Great Depression.



Leonard C. Hanna Jr. lays the cornerstone of the 1950s wing. Not only was he the major benefactor for that expansion, he also bequeathed to the museum most of his remarkable collection, which included works like Cézanne's *Mount Sainte-Victoire* and Van Gogh's *The Poplars at Saint-Rémy* representing a superlative group of 19th-century French paintings, plus other gems such as two of Claus de Werve's *Mourners* (featured in the recent *Dukes & Angels* show) and Dürer's engraving *The Nativity*.

Hanna was, however, more than just a successful corporate leader. During WWI he served as a first lieutenant, and later in WWII with the American Red Cross in Great Britain. The cultured and cosmopolitan Hanna “lived well in all respects.”¹ He had addresses across America in New York, Los Angeles, and Palm Beach. His home in Cleveland was Hilo Farm, a beautiful 15th-century Tudor-style estate with many buildings originally shipped from England piece by piece by John Wanamaker. Hanna had the estate moved to Kirtland Hills, where it still stands today. An avid theatergoer, baseball fan (his father played semi-professional baseball and Hanna himself almost purchased the Cleveland Indians), and boxing fan, he had friends in many social circles. He enjoyed entertaining and his parties at Hilo were legendary get-togethers, where George Gershwin and Cole Porter would entertain with music and the prizefighter Gene Tunney and sports promoter Bill Veeck would hobnob with theater greats Noel Coward, Helen Hayes, and Burgess Meredith. As

the *Cleveland Plain Dealer* noted at his death, “There was a southern flavor about his hospitality, reminiscent of his mother’s house and day.”² Full of “wit and gaiety,” Hanna enjoyed staying up all night “listening to endless conversations on every conceivable subject under the sun.”³ If you were to catch him in the morning, that was a different story. He “intensely disliked being spoken to until after he had his coffee.”⁴

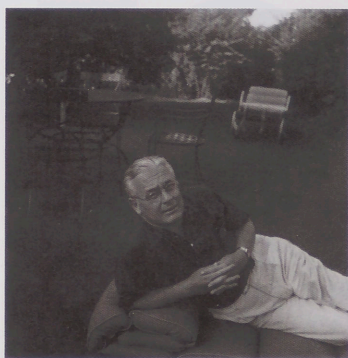
But his great passion was for art. As his close friend and Cleveland man-about-town Winsor French noted, “Leonard knew art.”⁵ Known for his impeccable intuitive taste and “natural eye,” Hanna relied on no experts to direct his vision. He not only prized art for its aesthetic appeal and enjoyment, he also strongly believed in its ethical and social import. His friend Russell Jelliffe, director of Karamu House (which Hanna also supported), chronicled that Hanna “believed in art expression as a great social force. He thought it helped people keep their heads up and their ambitions pointed.”⁶

Hanna joined the museum’s advisory committee in its planning stages, and it is remarkable that he gave his first gift to the museum while in his mid 20s. His first interest was in prints, and in 1919 he became one of the first trustees of the museum’s Print Club. Early on, Hanna collected an impressive group of lithographs by George Bellows (almost the artist’s entire oeuvre), whose boxing subjects appealed to Hanna’s taste. Over his lifetime, Hanna gave the museum, in entirety, not only the works by Bellows but more than 860 prints by masters such as Albrecht Dürer, Honoré Daumier, and James Abbott McNeill Whistler in addition to dozens of paintings and other works of art from his own personal collection. In 1920 Hanna was elected a trustee. Particularly active on the acquisition front, Hanna’s increasingly integral role in the museum’s acquisitions astoundingly manifested itself in an epoch-making event in the museum’s history in 1945—a purchase that typifies Hanna’s valuable support of the museum. William M. Milliken recalled:



Pablo Picasso, *La Vie*, 1903 (Gift of the Hanna Fund 1945.24). Hanna was integral to the purchase of this masterful work by Picasso. When the work was put on the market by the Rhode Island School of Design, Hanna and director Milliken jumped at the opportunity to secure the painting for the Cleveland Museum of Art. Without their quick thinking, decisiveness, and vision, this extraordinary and rare work from Picasso’s famed Blue Period would never have come to grace the museum’s walls. This holds true for numerous other works now in the collection.





Shown here in a rare informal photograph, Hanna was the ringleader of a convivial covey of Cleveland socialites, actors, athletes, et al. known as “the Jolly Set,” who would gather at his estate in Kirtland Hills.

“I was in New York and paid a routine visit, to [the dealer] Germain Seligman’s. When I came in he exclaimed, ‘What good luck. I was just about to write to you; I have something here of such special character that I thought it might be of interest to Cleveland.’ He pulled back the velvet curtains in his front room on 57th Street. There was *La Vie* of Picasso, one of the most famous canvases of the Blue Period, 1902 [sic] in date. In its size, its color, its directness, its simplicity it literally overwhelmed me. I had known it only in reproduction. I sought for words. . . . ‘Could I call Mr. Hanna?’ I called and by good luck he was at home. . . . ‘What is it, William? You seem excited?’ I showed him the photographs. There wasn’t a moment’s hesitation. ‘I’ll get my overcoat and we’ll go immediately.’ The picture quickly made its way to Cleveland.”⁷

As early as the mid 1920s, Hanna began setting aside monies for a fund devoted to educational and “charitable purposes.” The Hanna Fund, a terminable trust, was finally established in 1941. Money from his profitable stocks as well as his inheritance was funneled into the fund, which grew exponentially over the rest of Hanna’s life. After his death, Hanna’s friend and confidant Harold T. Clark, banker Lewis B. Williams, and businessman John C. Virden became the trustees and distributed the monies, as Hanna requested, swiftly and appropriately, benefiting numerous Cleveland institutions and individuals, including, of course, the Cleveland Museum of Art. Through the Hanna Fund, the museum was able to purchase such masterpieces as *Christ on the Cross* by El Greco, *The Call* by Paul Gauguin, *The Dessert* by Pierre Bonnard, *Frieze of Dancers* by Edgar Degas, *The Large Plane Trees* by Vincent van Gogh, *Portrait of a Family Playing Music* by Pieter de Hooch, *St. Peter Repentant* by Georges de La Tour, *Interior with an Etruscan Vase* by Henri Matisse, *Portrait of Clement de Jonghe*, *Printseller* by Rembrandt van Rijn, and the 6th century BC *Kouros*, among others.

Hanna also possessed a “modesty of manner” that made him a unique patron of the arts. As Milliken noted, “It is a rare and fascinating episode in the story of American collecting, a far seeing donor thinking in this basic way of the needs of the institution he wished to serve and never forcing his personal judgment.” Hanna contributed at least half of the money for the 1958 wing—it was Hanna’s contribution that “sparked the entire project” according to Milliken—but refused to have it named after him.⁸ Hanna stated: “I’ve just done my share. Persons who gave \$5 and \$10 have done as much in proportion.”⁹

Leonard C. Hanna Jr. died in 1957, less than six months before the new wing opened, at the age of 67. In his will, “this great and gentle man” bequeathed more than \$33 million (in addition to the approximately \$5 million he had already given) to the Cleveland Museum of Art—half of the monies to be used for acquisitions and the other half for operations—thereby establishing the Cleveland Museum of Art as the second most richly endowed museum at the time, after the Metropolitan Museum of Art. 🏛️

Benefactors such as Ralph M. Coe, Mrs. Henry White Cannon, and Jephtha Homer Wade preceded Hanna in their enthusiasm for 19th-century and modern art, and Hanna’s generous bequest, together with the gifts of those earlier patrons, created the bastion of Impressionist, Post-Impressionist, and modern art that we have today. The political muscle of his uncle, Marcus Hanna, may have put William McKinley into office, but Leonard C. Hanna Jr. practically single-handedly lifted the Cleveland Museum of Art into the uppermost ranks of major American art museums.



Claude Monet, *The Red Kerchief: Portrait of Mrs. Monet*, ca. 1868–78 (Bequest of Leonard C. Hanna Jr. 1958.39). Harold Clark, one of the esteemed team of trustees of the Hanna Fund, wrote of Hanna’s passion for art and public service, “Leonard Hanna knew the pleasure that came to him from being in the presence of beautiful things and he wanted to pass along to others that opportunity.” Purchased by Hanna in 1948 and bequeathed to the museum a decade later, Monet’s striking painting, with its enigmatic image of the artist’s wife and intriguing composition, continues to captivate viewers.

Notes

1. Joe Collier, “Leonard Hanna Jr. Helped Many but Shunned Limelight,” *Cleveland Press*, 19 Aug. 1943, p. A4. Hanna biographical files, CMA Archives.
2. Josephine Robertson, “Humanities Put First by Benefactor,” *Cleveland Plain Dealer*, 11 Jan. 1958, p. 6. Trustees and Benefactors, CMA Clipping Files.
3. Winsor French, “Winsor French Pays Homage to Gentle Man,” *Cleveland Press*, 12 Oct. 1957. Hanna biographical files, CMA Archives.
4. Ibid.
5. Ibid.
6. Robertson, p. 1.
7. William M. Milliken, *The Cleveland Museum of Art Collections*, unpublished manuscript, p. 228. Curatorial object files, CMA Paintings Department.
8. William M. Milliken, *In Memoriam: Leonard C. Hanna, Jr.* (Cleveland: The Cleveland Museum of Art, 1958), foreword.
9. Evan Turner, ed., *Object Lessons: Cleveland Creates an Art Museum* (Cleveland: The Cleveland Museum of Art, 1991), p. 83.

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When you establish a charitable gift annuity with the Cleveland Museum of Art, you enjoy many advantages, including guaranteed income for life and a current-year income tax deduction. With rates of return ranging from 5.7% to 11.3%, depending upon your age, charitable gift annuities may offer you a higher annual income than you will realize from your savings and dividends. For example, at age 75, a \$10,000 gift annuity offers a fixed return of 7.1%, or \$710 annually. Part of that income is tax-free for the next 13 years, and you will receive a

2005 charitable tax deduction of \$4,433.

Charitable gift annuities can also be funded with appreciated stock. A portion of the capital gains is bypassed and your deduction is based on the fair market value, not your original purchase price.

Or establish a deferred gift annuity now, take the charitable deduction this year, and defer the income until a later date, such as when you retire. Your income will be greater than with a regular gift annuity, and you will enjoy the tax advantages now.

There are other ways to plan for your future and benefit the CMA. Bequests made through your will, gifts of life insurance and retirement plans, and charitable trusts can all provide tax advantages and help ensure that the museum's great collections remain free to all for generations to come.

To learn more, contact Christina Thoburn, associate director, planned and major gifts, at 216-707-2585. All inquiries remain confidential.

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VIVA! & Gala Around Town

While Gartner Auditorium is being renovated, the museum's concert series—VIVA! Festival of Performing Arts, Gala Music Series, and Carnevale World Music and Dance Series—are presented in one convenient series in various venues around the city. Visit www.clevelandart.org/perform for details on all venues, directions, and parking.

Testa



Gianmaria Testa sings Fri/4 at 7:30 at Pilgrim Congregational Church, whose progressive Romanesque architectural plans, designed by Sidney R. Badgley, were sent to the Paris Exhibition in 1899. Testa is one of Europe's most acclaimed singer-songwriters. "Testa's gravelly, nicotine-infused voice often reminds listeners of legendary cabarettista Paolo Conte," notes *Time Out*. "Both write timeless, bittersweet songs drawing on a sophisticated palette of sounds, including tango, blues, and bossa nova." Single tickets \$34, CMA members \$29.

The Seoul Performing Arts Company performs *Korean Dance: Tradition and Creation* Sat/12, 7:30 at Masonic Auditorium, a richly warm space in midtown that was the home of the Cleveland Orchestra before construction of Severance Hall and site of more than 150 recordings of the or-

Korean Dance



chestra. Enjoy a spectacular production of traditional Korean song and dance with live music, superb singing, stunning choreography, gorgeous costumes, refined staging, and a sense of joy and humor. In more than 800 performances, the

ORDER TICKETS

Call 216-421-7350 or visit clevelandart.org to order exhibition or event tickets (service fee). No fee for in-person orders.

company has been viewed by more than three million people in 40 countries. Presented with major support from the Korea Society. Single tickets \$34, CMA members \$29.

1 TUESDAY

Six Adult Studios Begin Each runs 6 Tuesdays, Nov 1–Dec 6, at the Shaker Square Studio, 13100 Shaker Square. Price for each class \$135, CMA members \$108; supplies \$10.

9:30–12:00 *Pursemaking*. Make beautiful and functional purses.

9:30–12:00 *Drawing*. Draw from still life. Media include pencil, charcoal, conté, and ink.

1:30–4:00 *Papercrafting*. Explore the possibilities of paper to make artistic cards, books, and sculptural forms.

1:30–4:00 *Oil Pastels*. Explore the many exciting methods associated with this versatile medium. Beginners to advanced.

6:00–8:30 *Beading*. Learn basic beading techniques to make jewelry and embellishments.

6:00–8:30 *Composition in Oil*. Beginner and experienced painters gain sensitivity to color preferences and other important aesthetic choices. Supplies \$60 for first-time students.

Gallery Talk 1:30 *The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World*. Exhibition ticket required.

The Art of Travel 2:00 at Mayfield Regional Library, 6080 Wilson Mills Road and Maple Heights Regional Library, 5225 Library Lane. *Italy*. Cuyahoga County Public Library and the museum offer a unique opportunity for learning and enrichment using travelogues presented by museum staff, and interaction. Participants may share their own travel journeys through stories and photographs, and interact with fellow travelers at each site.

Family Programs 4:30–6:00 at the Middleburg Heights Library. *Impressionism*. Call 440-234-3600 for information and registration.

2 WEDNESDAY

Six Adult Studios Begin Each runs 6 Wednesdays, Nov 2–Dec 7, at the Shaker Square Studio, 13100 Shaker Square. Price for each class \$135, CMA members \$108; partial supplies \$10 unless noted.

9:30–12:00 *Beading*. Learn basic beading techniques to make jewelry and embellishments. Supplies \$25.

9:30–12:00 *Chinese Brush Painting*. Use a Chinese bamboo-handle brush to create stylized expressions of form, shade, and texture.

1:30–4:00 *Memorybooks and More*. Create various types of books.

1:30–4:00 *Art Sampler: Explorations for Beginners*. Draw inspiration from the museum collection while trying a different medium each week. Supplies \$25.

6:00–8:30 *Dollmaking*. Create a doll from start to finish using polymer clay, cloth, wire, and personality. No experience necessary. Bring needle-nosed pliers.

6:00–8:30 *Drawing and Painting from Life*. Live models in the classroom provide the ideal challenge; use oil paint and drawing media, including charcoal, conté, pastel, and pastel pencil. \$35 model fee.

Lecture Begins 10:00–11:30 at B-W East. *Baroque Italy and Spain*. Art appreciation course for beginners. Individual session tickets \$25, CMA members \$15.

Gallery Talk 1:30 and 6:00 *Design for the Modern World*. Exhibition ticket required.

Gallery Tour/Lecture 1:30 at Tom Balbo Gallery, 5611 Hough Ave., Cleveland. *Determined: A Life with Art*. Papercast artist and potter Tom Balbo discusses what motivated him to create and build a multidiscipline art studio and gallery.

Family Programs 4:00–5:30 at the Orange Library. *Asian Dragons*. Call 216-831-4282 for information and registration.

Film 7:00 at Case's Strosacker Auditorium. *Safety Last* (USA, 1923, b&w, 35mm, silent with music track, 77 min.) directed by Fred Newmeyer and Sam Taylor, with Harold Lloyd and Mildred Davis. Lloyd's most iconic comedy (it's the one in which he hangs precariously from a clock face on a tall building) tells of an ambitious store clerk who must become a "human fly" when a publicity stunt he proposes goes wrong. Cleveland revival premiere! Admission \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

The Thrill Comedies of Harold Lloyd

Harold Lloyd was the third great comedian of the American silent screen, after Charlie Chaplin and Buster Keaton. But in terms of box-office numbers, he surpassed them both. (Lloyd also made more films than Chaplin and Keaton combined.) Lloyd's bespectacled go-getter who triumphed over adversity—often via death-defying stunts (like scaling skyscrapers) and breakneck chases—was a quintessentially American creation. He combined slapstick and suspense, and Roaring Twenties audiences roared at his antics. Lloyd's resourcefulness, energy, and can-do attitude characterized a fast, brash, optimistic decade.

Top and right: *Safety Last* and *The Kid Brother*



Despite their one-time popularity, Lloyd's features have been very difficult to see during the last three decades. But now, courtesy of Sony Pictures Repertory and the Harold Lloyd Trust, the best of Lloyd's films are available again in new prints with recently recorded music scores. In November we show 11 of them: *Safety Last*, Wed/2, 7:00; a double feature of *Why Worry?* and *Hot Water*, Sun/6, 1:30; *Girl Shy*, Wed/9, 7:00; *The Freshman* and the short *High and Dizzy*, Sun/13, 1:30; *For Heaven's Sake* and the short *Never Weaken*, Wed/16, 7:00; *The Kid Brother* and the short *Haunted Spooks*, Sun/20, 1:30; and *Speedy*, Wed/30, 7:00.



All will show in Strosacker Auditorium on the Case Western Reserve University quad, located between Adelbert Road and Martin Luther King Boulevard. Free parking is available on nights and weekends in Case surface lots 1A and 1B, located off northbound MLK at the last traffic light before Euclid. (Turn right at the light, park, and walk up the stairs to the quad and Strosacker.) Admission to each program is \$7, CMA members \$5, seniors 65 & over \$4, students and children 12 & under \$3, or one Panorama voucher. Tickets at the door. Advance tickets and Panorama vouchers, in books of 10, can be purchased at the museum ticket center.

3 THURSDAY

Six Adult Studios Begin Each runs 6 Thursdays, Nov 3–Dec 15 (no class Nov 24), at the Shaker Square Studio, 13100 Shaker Square. Price for each class \$135, CMA members \$108; supplies \$25 unless noted.

9:30–12:00 *Classical Figurative Sculpture*. Mastering the human form is one of the artist's most difficult challenges, particularly in three dimensions. No experience necessary. \$35 model fee.

9:30–12:00 *Drawing the Figure*. Classes are structured around exercises that train hand/eye coordination and give a solid base to seeing and drawing the figure. Open to beginners and veterans, with extensive individual instruction. \$35 model fee.

1:30–4:00 *Calligraphy*. Master the basics of pen and ink. Supply list available at registration. Partial supplies \$5.

1:30–4:00 *Introduction to Painting*. Introduction to painting methods. No experience necessary.

6:00–8:30 *Silk Painting*. Delve into various techniques to create a silk scarf or silk painting to be framed. Designs, reference books, and extensive handout packet provided. No experience necessary.

6:00–8:30 *Portraiture*. Discover portraiture in the museum and then create your own. \$35 model fee.

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

4 FRIDAY

Six Adult Studios Begin Each runs 6 Fridays, Nov 4–Dec 9, at the Shaker Square Studio, 13100 Shaker Square. Price for each class \$135, CMA members \$108; supplies \$25 unless noted.

9:30–12:00 *No-Fire Ceramics*.
9:30–12:00 *Drawing from the Right Side of the Brain*. Learn the rudiments of drawing and build your confidence with helpful critiques and insightful examples from life. Designed for all levels of drawing experience. Partial supplies \$10.

1:30–4:00 *Weaving*. Create your own woven treasures.

1:30–4:00 *Silk Painting*. Delve into various techniques to create a silk scarf or silk painting to be framed. Designs, reference books, and extensive handout packet provided. No experience necessary.

6:00–8:30 *Jewelrymaking with PVC Clay*. Explore the endless possibilities offered by this versatile medium. No experience required. Partial supplies \$10.

6:00–8:30 *Calligraphy*. Master the basics of pen and ink. Supply list available at registration. Partial supplies \$5.

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

Around Town Concert 7:30 at Pilgrim Congregational Church, 2592 W. 14th St. *Gianmaria Testa*. Testa's songs, carefully crafted miniatures, tell stories of lovers in Rome, wind and memories, earth and fog, and ladies in train stations. Single tickets \$34, CMA members \$29.

5 SATURDAY

Family Programs 10:30–12:00 and 1:00–2:30 *Animals in Art*. Held at the Middleburg Heights Library. Call 440-234-3600 for information and registration.

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

6 SUNDAY

Two Adult Studios Begin Each runs 6 Sundays, Nov 6–Dec 11, at the Shaker Square Studio, 13100 Shaker Square. Price for each class \$135, CMA members \$108.

1:30–4:00 *Jewelrymaking*. Design your own silver jewelry. Experience welcome, but not necessary. Staff instructor. Supplies \$25.

1:30–4:00 *Pursemaking*. Make beautiful and functional purses. Staff instructor. Partial supplies \$25.

Film Double Feature 1:30 at Case's Strosacker Auditorium. *Why Worry?* (USA, 1923, b&w, 35mm, silent with music track, 60 min.) directed by Fred Newmeyer and Sam Taylor, with Harold Lloyd and Jobyna Ralston. *Hot Water* (USA, 1924, b&w, 35mm, silent with music track, 60 min.) directed by Fred Newmeyer and Sam Taylor, with Harold Lloyd and Jobyna Ralston. Two very funny short features starring Harold Lloyd. The first is one of Lloyd's craziest films; he plays a millionaire playboy enmeshed in a Latin American revolution. In the second, he's a put-upon husband dealing with an assortment of domestic problems. Admission \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

Kids' Art Classes Are Back!

Beginning Sat/12 and Mon/21 Nov

The popular classes for young people resume in our temporary studio space on the southwest quadrant of Cleveland's Shaker Square, 4 Saturdays starting Nov 12 and 4 Mondays starting Nov 21.

Starting Sat/12: *Mini-Masters* (ages 4–5), *Zoo's Who* (ages 5–6), *Free Spirits* (ages 7–8), *Time Traveling* (ages 9–10), *Three-D* (ages 10–12) mornings only, *Born and Razed* (ages 11–13) mornings only, *Draw It!* (ages 13–17). \$40 for Family level or higher membership category, \$48 others.

Starting Mon/21: *Art for Parent and Child* (child age 3 with adult). \$48 for Family level or higher members, \$55 others. Free parking in rear. Register through the ticket center.

Tea and Talk 1:00 at Judson Manor, 1890 E. 107th St., Cleveland. Bring one or two recent textile pieces (finished or in progress) for a friendly, informal problem-solving/critique session.

Gallery Talks 1:30 and 3:00 *Design for the Modern World*. Exhibition ticket required.

7 MONDAY

Adult Studios Begin Each runs Mondays, Nov 7–Dec 12, at the Shaker Square Studio, 13100 Shaker Square. Price for each class \$135, CMA members \$108; partial supplies \$10 unless noted.

9:30–12:00 *Decorating Tiles in the Arts and Crafts Manner*

9:30–12:00 *Portraiture*. Learn to render faces. \$35 model fee.

1:30–4:00 *Dollmaking*. Create a doll using polymer clay, cloth, wire, and personality. No experience necessary. Bring needle-nosed pliers.

1:30–4:00 *Memorybooks and More*. Explore methods of book binding, as well as page layout and design. 6:00–8:30 *Oil Pastels*. Explore many methods. Beginners to advanced. Supplies \$25.

Family Programs

Free hands-on family projects at neighborhood libraries. Call each library for more information and to register.

Middleburg Heights Library

Tue/1, 4:30–6:00 *Impressionism*
Sat/5, 10:30–12:00 and 1–2:30 *Animals in Art*

Orange Library

Wed/2, 4:00–5:30 *Asian Dragons*

Garfield Heights Library

Fri/11, 11:00–12:00 *Line, Shape, and Color*
Sat/12, 2:00–3:30 *Animals in Art*

Brooklyn Library

Thu/17, 4:00–5:00 *Art-to-Go After School: Cool Knights*
Sat/19, 10:30–11:30 *Art for Toddlers* and 2:00–3:00 *Knight Days*

6:00–8:30 *Classical Figurative Sculpture*. Meet the challenge of rendering the human form in three dimensions. No experience necessary. \$35 model fee.

8 TUESDAY

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

The Art of Travel 2:00 at Mayfield Regional Library and Maple Heights Regional Library. *Italy*. See Tue/1.

Adult Studio Begins 3 Tuesdays, Nov 8, Dec 13, and Jan 10, 4:15–6:00 at B-W East. *Arts and Crafts Painted Tiles*. Part one features a lecture on *Design for the Modern World*, as well as instruction on and design of a tile mosaic. Then participants spend the next two sessions making and finishing a piece. Saundy Stemen, instructor. \$68, CMA members \$54; supplies \$25.

9 WEDNESDAY

Lecture Begins 10:00–11:30 at B-W East. *18th-Century France*. Art appreciation course for beginners. Individual session tickets \$25, CMA members \$15.

Kids' Programs Partner: Stan Hywet

Stan Hywet Hall and Garden

In addition to our own programs at Shaker Square, CMA members can enjoy children's programs at seven northeast Ohio cultural institutions. This month, we feature Stan Hywet.

Akron's Stan Hywet, the former country estate of F. A. Seiberling, co-founder of the Goodyear Tire & Rubber Co., is the premier example of Tudor Revival architecture in the nation. It is also a creative and fun resource for schools, community organizations, and families.

Check out the new replicated Corbin Conservatory and *Butterflies in Flight*, open during the annual Deck the Hall holiday programming with over 300,000 lights! If you miss the butterflies this year, don't worry, they will be back in spring!

Information: www.stanhywet.org or call 330-836-5533.



Butterflies at Stan Hywet

Art Encounters

Lecture Courses: Art Appreciation for Beginners

10:00–11:30. Wed/2, *Baroque Italy and Spain*; Wed/9, *18th-Century France*; Wed/16, *19th-Century France*. Individual session tickets \$25, CMA members \$15.

11 FRIDAY

Family Programs 11:00–12:00 *Line, Shape, and Color*. Held at the Garfield Heights Library. Call 216-475-8178 for information and registration.

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

12 SATURDAY

Museum Art Classes Begin 10:00 and 1:00, 4 Saturdays, Nov 12–Dec 3 at 13100 Shaker Square. *Mini-Masters* (ages 4–5), *Zoo's Who* (ages 5–6), *Free Spirits* (ages 7–8), *Time Traveling* (ages 9–10), *Three-D* (ages 10–12) mornings only, *Born and Razed* (ages 11–13) mornings only, *Draw It!* (ages 13–17) afternoons only. \$40 for Family level or higher membership category, \$48 others. Free parking in rear.

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

Family Programs 2:00–3:30 *Animals in Art*. Held at the Garfield Heights Library. Call 216-475-8178 for information and registration.

Book Club Begins 3 Wednesdays, Nov 9–23, 12:15–1:00 or 1:15–2:45 at B-W East. *The Passion of Artemisia*, by Susan Vreeland. Read and discuss literature with fine art themes. The first week features a slide presentation about art, the second week a discussion of the book, and the third a conversation about art and the book. \$25, CMA members \$20.

Gallery Talks 1:30 and 6:00 *Design for the Modern World*. Exhibition ticket required.

Film 7:00 at Case's Strosacker Auditorium. *Girl Shy* (USA, 1924, b&w, 35mm, silent with music track, 88 min.) directed by Fred Newmeyer and Sam Taylor, with Harold Lloyd and Jobyna Ralston. The bumbling author of a lovemaking manual—with no personal experience with women—tries to woo and win a girl about to marry a bigamist. The film ends with “arguably the greatest chase in film history” (Richard Schickel). Admission \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

10 THURSDAY

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

Adult Studios

Start times, number of weeks, instructors, prices, and location vary; see daily listings. Many studios are held at the museum's new studio/store space in Shaker Square.

Beginning Tue/1: Pursemaking, Drawing, Papercrafting, Oil Pastels, Beading, Composition in Oil

Beginning Wed/2: Beading, Chinese Brush Painting, Memorybooks and More, Art Sampler: Explorations for Beginners, Dollmaking, Drawing and Painting from Life

Beginning Thu/3: Classical Figurative Sculpture, Drawing the Figure, Calligraphy, Introduction to Painting, Silk Painting, Portraiture

Beginning Fri/4: No-Fire Ceramics, Drawing from the Right Side of the Brain, Weaving, Silk Painting, Jewelrymaking with PVC Clay, Calligraphy

Around Town Concert 7:30 at Masonic Auditorium, 3615 Euclid Ave. *Korean Dance: Tradition and Creation* with the *Seoul Performing Arts Company*. Live music, superb singing, stunning choreography, gorgeous costumes, refined staging, and a sense of joy and humor emanate from this remarkable company. Presented in the U.S. with major support from the Korea Society. Single tickets \$34, CMA members \$29.

13 SUNDAY

Gallery Talks 1:30 and 3:00 *Design for the Modern World*. Exhibition ticket required.

Film 1:30 at Case's Strosacker Auditorium. *The Freshman* (USA, 1925, b&w, 35mm, silent with music track, 70 min.) directed by Fred Newmeyer and Sam Taylor, with Harold Lloyd and Jobyna Ralston. In his biggest box-office smash, Lloyd plays an eager-to-please college frosh willing to do anything to become a B.M.O.C. Preceded at showtime by the 26-min. Lloyd short *High and Dizzy* (1920, Hal Roach), his first thrill comedy. Admission \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

Beginning Sun/6: Jewelrymaking, Pursemaking

Beginning Mon/7: *Decorating Tiles in the Arts and Crafts Manner, Portraiture, Dollmaking, Memorybooks and More, Classical Figurative Sculpture*

Beginning Tue/8: Arts and Crafts Painted Tiles

Beginning Sun/13: *Discovering Arts and Crafts: Intensive Drawing in the Exhibition*



Adult Studio Begins 2:00–4:00 *Discovering Arts and Crafts: Intensive Drawing in the Exhibition*. This is a unique opportunity to draw in the exhibition *Design for the Modern World* using beautifully crafted art objects as your subject. All levels welcome. Kate Hoffmeyer, instructor. \$60, CMA members \$40; fee includes supplies and admission to the show.

15 TUESDAY

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

16 WEDNESDAY

Lecture Begins 10:00–11:30 at B-W East. *19th-Century France*. Art appreciation course for beginners. Individual session tickets \$25, CMA members \$15.

Gallery Talks 1:30 and 6:00 *Design for the Modern World*. Exhibition ticket required.

Film 7:00 at Case's Strosacker Auditorium. *For Heaven's Sake* (USA, 1926, b&w, 35mm, silent with music track, 63 min.) directed by Sam Taylor, with Harold Lloyd and Jobyna Ralston. A millionaire recruits customers for his

Textile Events

A Gallery Tour and Lecture, *Determined: A Life with Art*, is offered by Tom Balbo of Tom Balbo Gallery, 5611 Hough Ave., Cleveland, Wed/2 at 1:30. Then attend a **Tea and Talk**, Sun/6 at 1:00 at Judson Manor, 1890 E. 107th St.; bring a recent piece (finished or in progress) for a friendly, informal problem-solving/critique session.

Gallery Talks

Docents give gallery talks in the exhibition *The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World* at 1:30 daily, 3:00 Sundays, and 6:00 Wednesdays. Exhibition ticket required.

girlfriend's slum mission in this "screamingly funny" (Leonard Maltin) comedy that ends with another spectacular chase. Preceded at showtime by the 30-min. Lloyd short *Never Weaken* (USA, 1921, dirs. Fred Newmeyer, Sam Taylor). Admission \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

17 THURSDAY

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

Family Program 4:00–5:00 *Art to Go After School*. Held at the Brooklyn Library. Call 216–398–4600 for information and registration.

18 FRIDAY

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

19 SATURDAY

Family Programs 10:30–11:30 *Art for Preschool* and 2:00–3:00 *Knight Days*. Held at the Brooklyn Library. Call 216–398–4600.

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

Community Arts

Coming Up: Winter Lights Lantern Festival and Holiday CircleFest

The museum joins its neighbors for University Circle Incorporated Holiday CircleFest on Sun/4 Dec, 1:00–6:00. *Environment of Lights* artist installation on Wade Oval from Dec 2–11. See the December magazine for a full listing of activities. Be sure to visit Robin VanLear's *Firebird* display at the Cleveland Botanical Garden's *WinterShow: Once Upon a Toy*, Nov 25–Dec 31.

Volunteers are needed the week of Nov 28 to prepare for the festival and many more for the festival itself. Call Liz Pim of Volunteer Initiatives, 216–707–2593.

20 SUNDAY

Museum Art Classes Begin 10:00–11:15, 4 Mondays, Nov 21–Dec 12 at 13100 Shaker Square. *Art for Parent and Child* (child age 3 with adult). \$48 for Family level or higher members, \$55 others. Free parking in rear.

Gallery Talks 1:30 and 3:00 *Design for the Modern World*. Exhibition ticket required.

Film 1:30 at Case's Strosacker Auditorium. *The Kid Brother* (USA, 1927, b&w, 35mm, silent with music track, 83 min.) directed by Ted Wilde and J. A. Howe, with Harold Lloyd and Jobyna Ralston. Will the meek youngster in a macho family prove his manhood and win the girl? Preceded at 1:30 by the 21-min. Lloyd short *Haunted Spooks* (1920, dirs. Alfred J. Goulding, Hal Roach). Admission \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

22 TUESDAY

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

Book Clubs

Meet at B-W East to read and discuss literature with fine art themes. This month, discuss *The Passion of Artemisia*, by Susan Vreeland, 3 Wednesdays, Nov 9–23, either for a quick brown bag lunch session, 12:15–1:00 (\$25, CMA members \$20), or a longer 1:15–2:45 session (\$35, CMA members \$28). These classes are for lifelong learning and not for college credit.

Baldwin-Wallace East (B-W East)

is on the corner of Richmond Road and Science Park Drive in the Landmark Centre Building, 2570 Science Park Dr., Beachwood. Free parking.

The Art of Travel

Tue/1 and 8, 2:00, Italy

Cuyahoga County Public Library and the museum offer a unique opportunity for learning and enrichment using travelogues presented concurrently at the Mayfield Regional Library, and Maple Heights Regional Library. Participants may share their own travel journeys through stories and photographs, and interact with fellow travelers at each site. Free.

Poetry Slam

Come hear *Slam It!*, a free teen poetry slam with open mic, Thu/10 Nov, 6:00–8:30 at MOCA Cleveland, 8501 Carnegie. Contact Cavana Faithwalker, 216–707–2486. slamit@clevelandart.org.

For Teachers

The museum's Teacher Resource Center hosts its annual Nov–Dec workshops, designed to enrich educators' knowledge of the *Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World* exhibition. Tour local architecture and visit artisan workshops, study the primary figures in the Arts and Crafts movement, and participate in hands-on glassblowing, stained glass, and mosaic workshops, as well as specialized workshops on connecting the topics to state and local academic standards. There is a nominal fee, but teachers can earn both continuing education credit as well as academic credit for their attendance. For more information or to request a brochure, call 216–707–2477.

Gift Memberships Two-for-One

Buy one membership, get a second free. This holiday season, share the treasures of the Cleveland Museum of Art with your friends and family and give them a CMA membership. Now through January 15, 2006, when you buy just **one** gift membership up to the Classic level, you'll get a second membership of equal or lesser value free. If you're not a member, make that second membership yours! A membership to one of the world's greatest museums—the perfect gift for everyone. Call 216–707–2268 to purchase your gifts today!

No other discounts or promotions can be combined with this offer, including Cash in Your Tix. Maximum value of free membership is \$100. Limit of 4 free memberships per household.

23 WEDNESDAY

Gallery Talks 1:30 and 6:00 *Design for the Modern World*. Exhibition ticket required.

24 THURSDAY

Museum Closed Thanksgiving

25 FRIDAY

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

26 SATURDAY

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

27 SUNDAY

Gallery Talks 1:30 and 3:00 *Design for the Modern World*. Exhibition ticket required.

29 TUESDAY

Gallery Talk 1:30 *Design for the Modern World*. Exhibition ticket required.

30 WEDNESDAY

Gallery Talk 1:30 and 6:00 *Design for the Modern World*. Exhibition ticket required.

Film 7:00 at Case's Strosacker Auditorium. *Speedy* (USA, 1928, b&w, 35mm, silent with music track, 86 min.) directed by Ted Wilde, with Harold Lloyd, Ann Christy, and Babe Ruth. A baseball-mad soda jerk tries to save New York's last horse-drawn trolley and win the hand of the operator's daughter. Admission \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.



One of the first tasks in the renovation and expansion project involves converting what has affectionately been called the “parking pit” into the new site for a centralized utility plant designed to serve the entire new complex. The central plant will allow the museum to retire some

charmingly antiquated equipment, such as leather-belted fans that have operated since 1916 in the south building. An expanded parking deck (ready in 2006) will more than compensate for the loss of the “pit” and the north surface lot.

Exhibition

The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World

Through January 8, 2006

This groundbreaking exhibition, organized by the Los Angeles County Museum of Art, is the first to assess the truly international influence of the Arts and Crafts movement that formed in Britain, Europe, and the United States at the turn of the last century. The exhibition presents more than 300 objects—furniture, ceramics, metalwork, textiles, and works on paper—borrowed from 60 institutions and private collections as well as from LACMA's permanent collection. Included are master-

works by the best-known designers of the period, such as William Morris, M. H. Baillie Scott, Henry Van de Velde, Peter Behrens, Josef Hoffmann, Eliel Saarinen, Gustav Stickley, Greene and Greene, and Frank Lloyd Wright. All of the objects in the exhibition are explored in three leitmotifs: Art and Industry, Design and National Identity, and Arts and Life.

Designed by Charles Rennie Mackintosh. Plaque made by Margaret Macdonald Mackintosh. *High-backed Armchair*, ca. 1899. Oak, horsehair upholstery (replaced), inset lacquer panel. The Danish Museum of Design and Art, Copenhagen. Photo © 2004 Kunstindustrimuseet Copenhagen: Pernilleklemp



Baldwin-Wallace East

Landmark Center, Suite #100,
2570 Science Park Dr., Beachwood

Middleburg Heights Library

15600 East Bagley Road, Middleburg Heights, 440-234-0849

Orange Library

31300 Chagrin Blvd., Pepper Pike,
216-831-4282

Garfield Heights Library

5409 Turney Road, Garfield Heights,
216-475-8178

Brooklyn Library

4480 Ridge Road, Brooklyn,
216-398-4600

Mayfield Regional Library

6080 Wilson Mills Road, Mayfield Village, 440-473-0350

Maple Heights Regional Library

5225 Library Lane, Maple Heights,
216-475-5000

CMA@Shaker Square

13100 Shaker Square,
Cleveland

Getting There

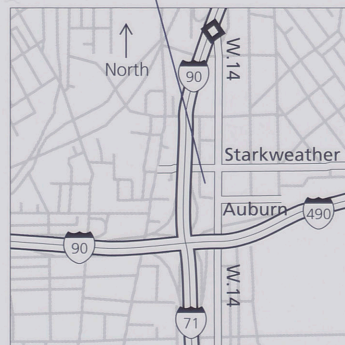


Cleveland Masonic Auditorium (Korean Dance)

3615 Euclid Ave.
Cleveland
216-432-2370
aascleveland.org
Parking available at Applied Technologies directly across E. 36th from the auditorium entrance.

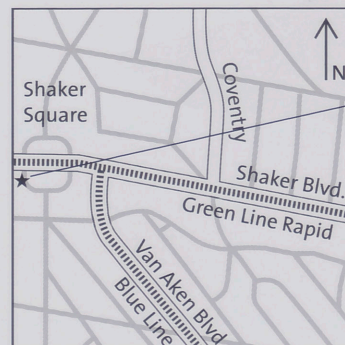
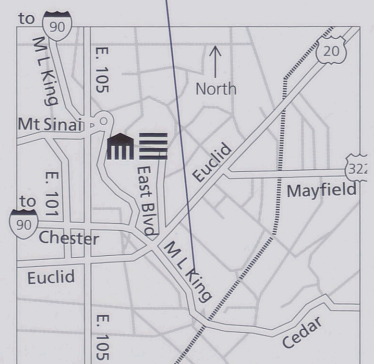
Pilgrim Congregational Church, Tremont (Testa)

2592 W. 14th St.
Cleveland
pilgrimalive.org
Parking available in nearby lots.



Strosacker Auditorium (Film Program)

Case Quad between Adelbert Rd. and Martin Luther King Jr. Blvd.
Free parking in lots 1A and 1B.



Shaker Square Studio (Museum Art Classes)

13100 Shaker Square
Cleveland
Free parking behind Shaker Cinemas.

Maps and directions are also available on the museum website, www.clevelandart.org

Admission to the museum is free

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033;
Fax 216-707-6659 (closes at 8:00 on
Wednesday and Friday).
Non-refundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2598

General Hours

Tuesday, Thursday, Saturday, Sunday
10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays
excepted), July 4, Thanksgiving,
December 25, and January 1

Museum Café Hours

Tuesday, Thursday, Saturday and
Sunday 10:00 to 2:30
Wednesday and Friday 10:00 to 7:30

Ingalls Library Hours

Tuesday-Saturday 10:00-5:00
Reference desk: 216-707-2530

**All Museum Parking Lots are Closed
for Construction**

The north entrance remains open for
passenger drop off and pick up.
Parking (most \$2/hour, max. \$8) is
available at nearby University Circle
area lots including the Cleveland
Botanical Garden and Severance Hall

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DESIGN FOR THE MODERN WORLD

Below: Designed by Frank Lloyd
Wright. Made by Linden Glass
Company. *Table Lamp from the Susan
Lawrence Dana House*, 1902-04.
Leaded glass, bronze, brass, and zinc.
LACMA, Gift of Max Palevsky. ©Frank
Lloyd Wright/Artists Rights Society
(ARS), NY. Photo ©2004 Museum
Associates/LACMA

Cover: Designed by Otto Eckmann.
Made by Ausführung Scherrebekker
Kunstwebschule, North Schleswig.
Pond in Moonlight, 1896. Wool, 300 x
250 cm. Museum für Kunst und
Gewerbe, Hamburg. Photo ©Museum
für Kunst und Gewerbe, Hamburg/
Maria Thrum

Ohio Arts Council

A STATE AGENCY THAT SUPPORTS
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IN THE ARTS 

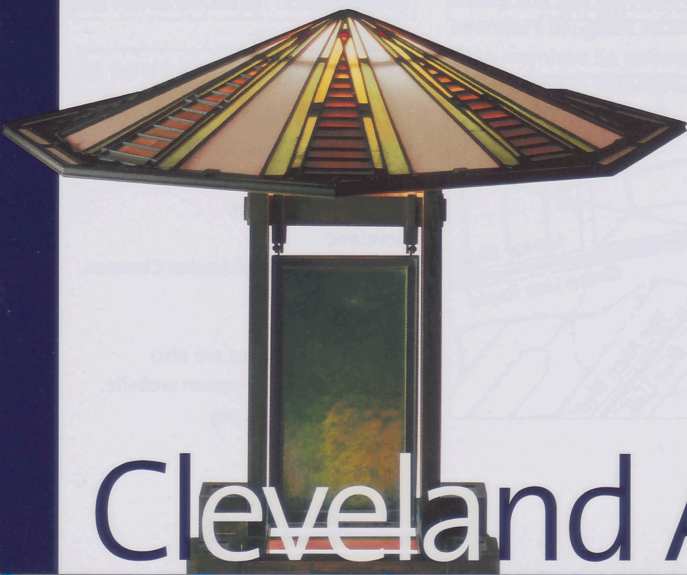


**THE CLEVELAND
MUSEUM OF ART**

In University Circle
11150 East Boulevard
Cleveland, Ohio 44106-1797

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